

New Music Concerts presents

WILD, WIRED WEST

*Co-presented with The Music Gallery
and Two New Hours on CBC Radio Two*

Friday May 27, 2005 • The Music Gallery

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New Music Concerts
Robert Aitken, director

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34th season | 286th event

Friday May 27, 2005

The Music Gallery
(Church of St George)

7:15pm Introduction

8:00pm Concert

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Co-presented with The Music Gallery
and Two New Hours on CBC Radio Two

Keith Hamel curates a concert of interactive electroacoustics with
Robert Aitken (flute and conductor) • **Max Christie** (clarinet)
Joseph Petric (accordion) • **New Music Concerts Ensemble**

Programme:

DAVID BEREZAN (Canada 1967) *Cyclo* [11']
electroacoustic work (2003)

LAURIE RADFORD (Canada 1958) *Deflector* [14']
for clarinet (**Max Christie**) and interactive electronics (2004)

ROBERT PRITCHARD (Canada 1956) *Breathe On Me* (World Premiere) [12']
accordion (**Joseph Petric**) / interactive electronics / video projection (2004)

— Intermission —

KEITH HAMEL (Canada 1956) *Krishna's Flute* [12']
for flute (**Robert Aitken**) and interactive electronics (2004)

PAUL STEENHUISEN (Canada 1965) *Material/Ultramaterial* (World Premiere) [15']
CBC/Laidlaw Commission for ensemble and sound files (2005)

Doug Stewart, flute • **Max Christie**, clarinets • **Trevor Tureski**, percussion
David Swan, piano • **Fujiko Imajishi & Carol Lynn Fujino**, violins • **Doug Perry**, viola
David Hetherington, cello • **Paul Steenhuisen**, sound files • **Robert Aitken**, conductor

Tonight's concert is being recorded for future
broadcast on **Two New Hours** on **CBC Radio Two**

94.1
CBC radio Two

New Music Concerts

Robert Aitken, c.m., Artistic Director

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DAVID BEREZAN (Canada 1967)

Cyclo

electroacoustic work (2003)

David Berezan is Lecturer and Director of the Electroacoustic Music Studios (MANTIS) at the University of Manchester and Royal Northern College of Music. A Canadian-born composer, he studied from 2000 to 2003 with Jonty Harrison in the PhD program in electroacoustic music composition at the University of Birmingham, UK. His work has been awarded in the Bourges (France, 2002), Russolo (Italy, 2002), Radio Magyar (Hungary, 2001), São Paulo (Brazil, 2003), Espace du Son (Belgium, 2002) and YESA (Canada, 2000) competitions. Recent performances have taken place in France, UK, Germany, Spain, Portugal, Italy, Korea, Chile, Singapore and Canada. Previous studies in music composition, performance and Russian history and language took place in Calgary, Edmonton, Banff and Stanford.

Cyclo emerged out of the everyday ritual of the bicycle ride between my home and the studios where I work. The sounds from my bicycle, the underlying rhythm of cycling and the familiar sound spaces of the journey have been an accompaniment to my life in England. I decided to exploit this rich sound environment to create something that suggests both the high energy, rapid and harsh movement of cycling and the magic of journey. *Cyclo* is an abstract and magical sound world that contrasts and merges natural, mechanical, muscular and delicate qualities. This “deconstruction” and “reconstruction” of the bicycle sound object creates a new “something” or object from source recordings of the original, leading to multiple real-world and abstract perspective juxtapositions (close observation, inner contemplation and open soundscape). *Cyclo* is concerned with cycling and the journey as much as it is with the inner sound world and workings of the bicycle itself.

The term *cyclo* is the combinational form of circle, cycle, or cyclic and is fundamental to the looping or turning nature of pedaling, breathing, wheels, gears and the repeated cycle of the daily journey. *Cyclo* is used in parts of southeast Asia to refer to bicycle rickshaws (essentially unrelated to the piece although acknowledged though the incorporation of the gamelan tuning system in the treatment of some pitched material) and the cyclo driver.

— David Berezan

LAURIE RADFORD (Canada 1958)

Deflector

for clarinet and interactive electronics (2004)

Canadian composer **Laurie Radford** creates music for diverse combinations of instruments and voices, electroacoustic music, and performers in interaction with computer-controlled signal processing. Radford studied music, composition, and music technology at Brandon University, The University of British Columbia, McGill University, The Banff Centre for the Arts, Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik. His music has been performed and broadcast throughout North and South America, Europe and Asia. He has received commissions and performances from a variety of ensembles and soloists such as Le Nouvel Ensemble Moderne, L'Ensemble contemporain de Montréal, Esprit Orchestra, GroundSwell, Pro Coro Canada, Duo Kovalis, Trio Fibonacci, Trio Phoenix, the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taiwan), Miami New Music Festival (Florida), Musica Viva (Portugal), Happening New Music Festival (Calgary), Festival Rien à voir (Montréal) and the Winnipeg, Calgary, and Edmonton Symphony Orchestras.

Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszmiarz Serocki" (Warsaw), and the WSO New Music Festival Composers' Competition. Recordings of his music are available on empreintes DIGITALes, McGill Records, PeP Recordings, Clef Records, and Fidelio Audiophile Recordings. Laurie Radford has taught at Concordia University, Bishop's University, McGill University and the Domaine Forget. He currently teaches electroacoustic music, music technology, and composition at the Department of Music, University of Alberta.

A myriad of musics and styles engulf my ears on a daily basis. Composition is often an activity of response and conversation with the sonic world in which we reside. During the act of conception and writing, I often feel that I am deflecting the sound objects being thrust at me: sometimes defensively (rejection), more often inquisitively (adoption and transformation). In *deflector*, the clarinet is the principle reactive agent in this compositional act, to which is added a prerecorded layer of manipulated sound materials and a layer of "deflections" (transformations) of the live clarinet and prerecorded materials. In addition to a variety of basic DSP transformations of the clarinet sound, granulation as well as audio capture and subsequent transformation of the live clarinet's material "deflect" the live clarinet and provide a self-generated counterpoint.

deflector is in many ways also an homage to Luciano Berio, who left us in 2003. Fragments of clarinet music by Mozart and Brahms join with that of Berio to "deflect" the current intentions of the live clarinet as well as to "reflect" upon the enduring contributions of these creators.

deflector was written for clarinetist Jean-Guy Boisvert.

— Laurie Radford

ROBERT PRITCHARD (Canada 1956)

Breathe On Me

accordion/interactive electronics/video projection (2004)

Bob Pritchard has received numerous commissions from the Canada Council, the Canadian Broadcasting Corporation, the Ontario Arts Council, and the British Columbia Cultural Fund. His works include solo, chamber, choral, interactive, and orchestral pieces, often dealing with themes of life and death. Many of his pieces use quotation or theatrical gestures, combined with complex musical textures. He directed the electronic and computer music studio at Brock University (BUEMS) for seven years prior to completing a Doctorate in composition at UBC, where he now teaches. He is a recipient of a Killam Teaching Prize and as a SSHRC artist-researcher is involved with the Institute for Computing, Information and Cognitive Systems (ICICS), and the Media and Graphics Interdisciplinary Centre (MAGIC). He is also a founding member of UBC's MUsic, Sound, and Electroacoustic Technology group (MUSSET).

Breathe On Me takes its inspiration and name from the words of an old hymn. Written at the request of Joseph Petric, this piece presents a musical opposition of sparse, linear gestures in the outer sections with highly synchronized, rhythmic playing in the interior. This is complemented by changes in the harmonic and rhythmic language of each section, gradually thickening as the climax of the piece approaches. Visually the piece combines close-ups of skin textures and decorations, while spiritually this is an Easter piece, exploring the Spirit Descending, Crucifixion, and Transformation.

The opening section (Spirit Descending) contains a two-part visual canon of smoke and processed smoke, a three-part canon of a body curve, and a two-part canon of skin textures. The middle section (Crucifixion)

gradually moves beneath the skin, through the use of skin textures, scars, welts, tattoos, and piercings. The long closing section (Transformation) has a number of visual canons as well, finally uniting several images in a symbolic gesture.

Throughout the piece the performer controls various audio and video processes by interacting with Max/MSP/Jitter patches.

*Breathe on me breath of God
Fill me with life anew
That I may love what thou wouldst love
And do what thou wouldst do.*

E. Hatch (1835–1889)

— Robert Pritchard

KEITH HAMEL (Canada 1956)

Krishna's Flute

for flute and interactive electronics (2004)

Keith Hamel was born in 1956 in Morden, Manitoba. He is known both as a composer and a music software developer. He studied music at the Royal Conservatory of Music of Toronto and Queen's University in Canada, and pursued graduate studies at Harvard University and the Massachusetts Institute of Technology in the USA. He holds a Ph.D. in Music from Harvard University. Hamel has written both acoustic and electroacoustic music and has been awarded many prizes in both media. His works have been performed by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Vancouver New Music Ensemble, the Elektra Women's Choir, musica intima, Hammerhead Consort, Standing Wave, as well as from outstanding performers such as flutist Robert Cram, bassoonist Jesse Read, clarinetist Jean-Guy Boisvert, saxophonist Julia Nolan, and pianist Douglas Finch. Many of his recent compositions focus on interaction between live performers and computer-controlled electronics. As a software developer, Hamel is recognized as one of the foremost authorities on music notation software. Keith Hamel is the President of the Canadian Music Centre, the Vice-President of the International Society of Contemporary Music, and a Councillor of the Canadian League Of Composers. He has been a professor of composition and Director of the Computer Music Studio at the University of British Columbia in Vancouver since 1987 and his music is published by Éditions Musicales Européennes of Paris and Cypress Publishing in Vancouver.

Krishna's Flute is the fourth in a series of compositions that I have written for solo performer and interactive computer processing. A computer monitors the live flute performance, and using a variety of sound processors, samplers and software synthesizers designed by the composer, it extends the instrument and its sound world in strange (and I hope) wonderful ways. The result is a kind of hyper-flute; a flute that produces sounds that are far beyond the instrument's normal limitations. While some fairly complex technologies are used in the composition, the performer is free to play expressively and sensitively; the technology remains in the background and follows the nuances of the live performance. The Hindu god Krishna played the flute, and he played so beautifully and magically that everyone who heard his music immediately fell in love with him. This image forms the inspiration for my composition. The work is intended to be sensual, emotional, and evocative. The text fragments used in the composition are taken from translations of ancient Sanskrit love poems.

Krishna's Flute was composed between 2000 and 2004. It was commissioned by Robert Cram with the assistance of the Canada Council for the Arts. The computer software designed and developed for this composition was supported by funding from the Social Sciences and Humanities Research Council.

— Keith Hamel

PAUL STEENHUISEN (Canada 1965)

Material/Ultramaterial

CBC/Laidlaw Commission for ensemble and sound files (2005)

Paul Steenhuisen was raised in Vancouver by parents from The Netherlands and Curaçao. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, he studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM, Paris. Between 1998 and 2000, he was composer in residence with the Toronto Symphony Orchestra, and in 2003, was appointed Assistant Professor of Composition at the University of Alberta.

Laureate of many national and international composition competitions, including four awards in the CBC Young Composers competition, seven awards in the PROCAN/SOCAN competition, first prize in the Vancouver New Music competition, and as finalist in the Gaudeamus Competition (Netherlands), Paul Steenhuisen was

also awarded the Governor General of Canada Gold Medal as the outstanding student in all faculties at UBC. His piece *Wonder* was ranked third at the 44th Tribunes Internationales des Compositeurs at UNESCO in Paris, and subsequently broadcast worldwide. Steenhuisen's book of collected interviews with composers is scheduled for release in 2005/2006.

Figuring prominently in Islamic art, the mosaic is formed using small tiles and random or filed chips of contrasting colour, stone, or glass. Islamic mosaic art is designed to express the logic and order inherent in the Islamic vision of the universe, with patterns and geometry repeated without beginning or end. Islamic artists sought not to express themselves, but to ennoble matter. In the new millennium, so much has been broken and taken apart that I feel that everywhere I go, I'm walking on shards of glass, if not broken by me, then for me, in the name of a Monolith, against a political Mosaic. Ironically, the destruction has produced countless shards from which devotional mosaics are built.

Using the medium of the immaterial (music), one way of recalibrating my stress concerning the broken has been to work with it as material. Every note in *Material/Ultramaterial* is derived from a spectral analysis of me walking through glass from a broken window. Multiple cross-sections of the sound fragment were dissected to produce the pitch/chord streams of the primary material, extracting between one and approximately thirty chords/units, in resolutions between one and twenty notes. In most segments of the music, they are presented in retrograde.

Beginning from virtual silence, or the soft noise of an aftermath, the piece slowly melts through various forms of its glass materials, exploring the inherent measured qualities of the glass mostly without specific representation. The work develops into an uncertain dialectical state — reversed broken glass, refusal, and possibly reconstruction into a weblike mosaic built and dependent upon the fragments it sets out to oppose. *Material/Ultramaterial* is the first in a series of progressively fragmentary abstract protest pieces based on the same spectral source.

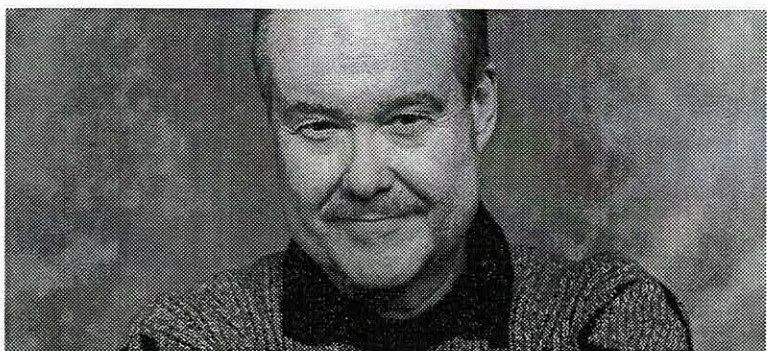
— Paul Steenhuisen

SOLOISTS

After completing his studies in flute with Nicolas Fiore in Toronto (1955-59), **Robert Aitken** was appointed principal flute of the Vancouver Symphony — the youngest musician to hold such a position in the history of the orchestra. He later served as second flute player for the CBC Radio Orchestra (1960-64) and co-principal with the Toronto Symphony (1965-70). Aitken studied with Marcel Moyse intermittently over a period of nine years in Vermont and Europe, and considers Moyse's teachings as having had the most profound influence on his development as a musician. He also worked with Jean-Pierre Rampal (Paris, Nice), Severino Gazzeloni (Rome), André Jaunet (Zurich), and Hubert Barwähser (Amsterdam). Aitken received prizes from the Concours international de flûte de Paris (1971) as well as the Concours international de flûte pour la musique contemporaine in Royan, France (1972). He has given masterclasses in a number of countries, including Cuba, France, Germany, Hungary, Iceland, Mexico, Norway, Poland, Sweden, and the USA. Aitken has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay and Bruce Mather have dedicated works to him. Among his many awards as both a composer and flutist are the Canada Music Citation, the Canadian Music Council Medal, the Jean A. Chalmers National Music Award, the Order of Canada, and the William Harold Moon Award. In addition, he holds the title of Chevalier de l'Ordre des Arts et des Lettres from the government of France and was presented with a Lifetime Achievement Award by the National Flute Association (USA) in 2003.

Clarinetist **Max Christie** is a busy and committed Toronto freelance musician who is frequently called on to perform the newest works by Canadian and international composers. He is a regular member of the New Music Conserts ensemble, and this year joined the new music collective Continuum. As well, he often performs in the Encounters series at Glenn Gould Studio with Soundstreams Canada. He has recorded works by Rudolph Komorous, Melissa Hui, Harry Somers, Michael Torke, and Alexina Louie. His live performances are frequently broadcast by the CBC, on Two New Hours and Music Around Us. Mr. Christie is Principal Clarinet of the National Ballet Orchestra and the Esprit Orchestra. This month he performed the Mozart Clarinet Quintet on stage at the Hummingbird Centre, as part of the critically acclaimed ballet by James Kudelka entitled *Musings*, presented by the National Ballet of Canada. Next month he will take part in the Queen of Puddings premiere of the new opera *The Midnight Court*, by Ana Sokolovic. As committed to teaching as to performing, Max is an instructor at the Faculty of Music, University of Toronto. When he has time, he watches his children grow up and walks his dog.

Joseph Petric's musicianship and the emotional depth of his performances and recordings have invited a reappraisal of the concert accordion. Critics describe his solo performances as "magical, astonishing ... ferocious virtuosity and understated mastery ... a revelation." In the inclusive programs that are his hallmark, Petric juxtaposes works by Bach and Rameau with Berio, Lutoslawski, and newly commissioned scores. He is in demand as a soloist in major venues such as the Boston Symphony's Tanglewood Festival, London's Purcell Room and major European centres including Vienna and Paris. He has created an expansive repertory for the accordion and is the dedicatee of more than 160 commissions, among them a new canon of 13 concerti and 26 electro-acoustic works. Joseph Petric is represented by Richard Paul Concert Artists.



Two New Hours
With host Larry Lake
Sundays at 10 pm

Canada's national radio program
dedicated to New Music.



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